







# JANUARY ISSUE

## WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists

  /AsianArtSociety

**Cover Image:** Parsvanathapata  
Presented by Joost van den Bergh.

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Jonathan Hope relaxing  
in Solo's Mangkunegaran  
Kraton.

# JONATHAN HOPE

The first of many visits to Indonesia in 1974 resulted in Jonathan Hope's lifelong fascination with the arts and culture of Southeast Asia. Soon after returning to London he began trading in textiles and in 1977 he worked on the first ever museum exhibition of Southeast Asian ikat in the United Kingdom at the Abbot Hall Museum in Kendal, Cumbria. The curator was the museum's director, the late Mary Burket OBE, and all the textiles were from Hope's own collection. Over the next decade he travelled extensively in Asia, from Tibet to outer island Indonesia. During this time, a widening circle of international collectors and museums became regular clients. Research was always important to Jonathan and he published numerous articles on various subjects, usually for Hali magazine, the textile journal, for which he is also a contributing editor. His acquired knowledge and first hand experience of Asian artifacts and culture meant that he has often been invited as a guest lecturer by several institutions. These include the Sotheby's education course, the Textile and Rug Society of Great Britain, the British Museum BA course and more recently S.O.A.S. After spending much time in museums studying their collections of world, ethnographic art, he began acquiring examples of sculpture and metalwork from the countries in which he had travelled. Many of these pieces are now in important private and public collections, including the Australian National Gallery, the Dallas Museum of Art and the Musée du Quai Branly Jacques Chirac. In 2011 his collection of fine Javanese batik and Indian export textiles, made for Indonesia, was exhibited at the Edinburgh International Festival. The show was called "Heirlooms" and was curated by Jonathan Hope himself. It attracted much attention and was favourably reviewed by the world's press, from "the Hindu" to "the Wall Street Journal". Parours has become an annual event for Jonathan and he greatly enjoys the interaction with both academics and amateur collectors from so many countries.

## Contact

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**YOU SPENT A LIFETIME TRAVELLING, COLLECTING AND RESEARCHING. BUT WHAT WAS YOUR PATH TO BECOMING A DEALER?**

As a child I took more pleasure from the antiques and paintings in my parents' collections than from my toys. At the age of 10 or 11 I began browsing the antiques shops of Chelsea where we lived some of the time and would make the occasional purchase. The first specific object I bought was a Chinese export ware plate decorated with birds and butterflies and mysterious robed figures. I still have it today in fact. My grandmother had had an influential decorating and antiques business before I was born, but her taste was somehow always in the air at home.

I always wanted to travel inspired by books I had read, and remember an early trip to Morocco opening my eyes to the amazing diversity of this world. I made a few modest purchases in the souks of Marrakesh and Fez and after seeing much of that beautiful country returned home to London and sold most of my purchases, including a splendid 'ceinture de Fez' to a couple of antique dealers here.

Not convinced that this was what I wanted to do with so much of my life I nevertheless spent a lot of time admiring the artefacts and textiles displayed in those London galleries with a flavour of the 'exotic East' as much of Asia was still perceived.

**WHO BECAME YOUR PERSONAL MENTOR AS YOU BEGAN YOUR PROFESSIONAL ACTIVITY?**

I do not remember having a specific mentor but the dealers who inspired me with their taste and knowledge included a gallery specialising in the arts of Afghanistan named Oxus, Jean- Claude Giancimino who had the first commercial exhibition here of tantric art, and Christopher Gibbs, whose antique shop was always full of Moroccan textiles and Persian carpet fragments. As a teenager, I remember attending a concert of sitar music that lasted all night and becoming fascinated by the suzanishungupatthebackofthestage. Incidents like that inspired me. I never planned to become a dealer. It just happened.

A block-printed and mordant and dye painted cotton textile made in Gujarat for export to Indonesia during the first half of the 17th century. 524cm x 98cm









**WHAT MAKES YOUR COLLECTION UNIQUE? CAN YOU TELL US A BIT MORE ABOUT SPECIFIC ITEMS OF NOTE IN YOUR COLLECTION?**

My collection at this point is eclectic. I have sculptural objects, textiles (of course )and ethnographic artefacts which come from all over the world but somehow relate to one another because they were all chosen by the same pair of eyes. Most collectors have a vision of sorts; an innate sense of how things should look.

My favourite possessions right now include a group of exquisite Javanese batiks and several splendid Indian trade cloths made in India centuries past. One of these, dating from the 17th century is more than 5 meters long and bears the forms of 11 dancing ladies, a musical instrument held in one hand and a parrot perched upon the other. I also have a really exceptional Baule figure of a seated woman with an extraordinary presence suggesting high rank and spiritual force. My collection of Javanese theatrical masks representing characters from the Ramayana stories which feature in the Wayong Wong theatre gives me immense pleasure and I am trying to research the more obscure characters at this moment.

I also enjoy the presence of a large polychrome wooden head of a Garuda, from East Java which I bought in situ around 1990 from Yamin Makawaru, a marvellous Indonesian dealer who died far too young.

**YOU ALSO PUBLISHED A NUMBER OF ARTICLES, MOSTLY FOR HALI MAGAZINE OF WHICH YOU ARE A CONTRIBUTING EDITOR. ARE YOU CURRENTLY WORKING ON A NEW PAPER ?**

I have been writing articles for Hali magazine for more than 30 years and cannot remember how many. The most important of these was called "Echoes of a Golden Age"(issue 90) and was a 5000 words study of Cambodian silk traditions, especially the superb weft ikats illustrated with my own field photographs. I had intended to do a book but at that time, the mid '90's, publishers in the West were not interested.

I have an article in the current issue called A Traveller's Treasure Hunt which covers some of the same ground as this interview, with illustrations of 11 really exceptional pieces handled over a period of several decades.

A carved polychrome wooden head representing the Garuda, East Java, 19th century or earlier, for use mounted on a small wooden cart.

73cm x 32cm









IN OUR OCTOBER CATALOGUE YOU PRESENTED A REMARKABLE CHINTZ PALEMPORE MADE ON INDIA'S COROMANDEL COAST FOR THE THE DUTCH MARKET. WHAT ARE SOME OF THE INTERESTING CULTURAL AND ECONOMIC EXCHANGES THAT THESE TEXTILES REVEAL?

I recently showed an exceptionally fine palempore on your website. This particular example made on the Coromandel coast of India around 1720-30 reflects Dutch taste of the period with glorious arrangements of flowers in each corner and a European coat-of-arms in the centre. It was discovered in Japan where it has probably been stored since the 18th century. It would have been made as a gift perhaps for a wealthy Dutch merchant stationed in Nagasaki. More than that we do not know. It demonstrates the technique of Mordant and dye painting on cotton, and resist dyeing applied with astonishing finesse by Indian artisans working from designs most probably drawn back in Europe. The global trade in textiles provided a network of design cross-pollination across continents. We see Asian inspired motifs in the European textiles and plasterwork, and even fine carpentry of the 17th and 18th centuries. Also there are chintzes produced in India for the Armenian Church with scenes from the Bible and the figure of Christ. Many of the floral motifs on Indian export cottons were taken from European floralegiums and found their way, via trade, into the design inventory of Indonesian batik makers.

HOW DO YOU STORE YOUR COLLECTION AND WHAT ARE THE CHALLENGES OF STORING HISTORICAL TEXTILES?

I store my textiles in cupboards, folded or rolled with acid-free tissue paper and moth repellent materials such as lavender or citronella sachets which need changing every 6 months. Strong daylight, moisture and moth are the main enemies of textiles. Fortunately moth do not like cotton unless they are desperate but they do like silk and of course wool. Sometimes I put textiles into the deep-freeze for a couple of weeks which is supposed to eliminate the pests.

YOU CURATED THE EXHIBITION "HEIRLOOMS", AT THE EDINBURGH INTERNATIONAL FESTIVAL.

Adu Zatusa,  
female ancestor figure  
Central Nias, Indonesia,  
blackened wood,  
19th century.  
height: 43 cm











A Tapis Kucu Kuning, ceremonial skirt-cloth, hand-spun cotton, silk, gold-wrapped thread, mica sequins, South coastal Krui region of Lampung, Sumatra; 19th century (first half). 120cm x 100cm

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## HOW DID YOU EXPLORE THE CENTURIES-LONG TRADE AND INTERACTION BETWEEN INDIAN TEXTILE AND JAVANESE BATIK DESIGNS ?

Heirlooms was a beautiful show at the Edinburgh International Festival in 2011. It received more than 4000 visits from the public and had a good reception. We used a small number of Indian trade cloths and a larger number of fine Indonesian batiks to show the influence of the former upon the latter. We used perspex display boxes containing examples of the paraphernalia required to make batik, including wax, pens 'tjantings' and different types of bark and leaves for making organic dyes. There was also a copy of the Raffles History of Java open at an illustration of a gloriously dressed prince from Central Java wearing a batik dodot around his waist.

It was enjoyable to curate because I had so much support from both the "Festival people" and the local library and the botanical gardens who lent me some dried indigo branches and 18th century engravings of the materials needed for making dyes in India, rather than Indonesia. The Wall Street Journal described the show as "quietly gripping" and it received almost a full page review in India's 'The Hindu'. The Indonesian ambassador visited and thanked me "for showing my country's culture where it is little known".

## YOU ALSO COLLECT AND DEAL WITH ART PREMIER AND HAVE AN ANNUAL SHOW AT THE PARCOURS DES MONDES IN PARIS.

### TELL US WHY YOU DON'T LIKE THE EXPRESSION "TRIBAL ART" ?

I prefer the term "les arts premiers" or "ethnographic art" to "tribal art" only because I feel that mankind is divided into tribes everywhere. Look at America right now...It does not really mean anything, but it can be a convenient term which is why I use it as a part of my instagram address.

I have great enthusiasm for 'arts premiers' and enjoy exhibiting at Parcours des Mondes showing objects and sculpture and using textiles to bring the exhibition to life. My strength is probably the ethnographic art of South and Southeast Asia. A few years ago I sold a splendid pair of Naga figures from the Konyak people. The year before last I had a powerful Batak wooden guardian statue that went into a distinguished Parisian





collection. My African pieces are always popular as well but I am most successful with Southeast Asian works.

YOU HAVE ALSO COLLABORATED WITH THE CONTEMPORARY ART GALLERY GALERIE MAX HETZLER WHERE YOU FEATURED YOUR EXHIBITION "SPIRITS AND ANCESTORS ». HOW DID THE CONTEMPORARY COLLECTORS REACT? ARE YOU COLLECTING ANY CONTEMPORARY ART?

My show, Spirits and Ancestors at the Max Hetzler galleries in Berlin was a lot of fun to do. It took place during the annual "gallery weekend" and again I appreciated being able to work with a team. I met a number of museum curators from various countries and the contemporary artists appeared to enjoy the exhibition. There were works from Indonesia, Nagaland, Nepal and West Africa arranged on white plinths within a white space. I think it worked and made a refreshing diversion from the contemporary shows elsewhere.

Had I not been in Berlin for a while I would never have got to see the splendid collection at the Grassi museum in Leipzig. (spelling?) For that experience alone I am profoundly grateful. Their Oceanic material is absolutely incredible.

I do occasionally buy contemporary art for example a gouache on paper by Anish Kapoor and several contemporary ceramics.

YOU WORK BY APPOINTMENT FOR MANY YEARS NOW SO I PRESUME THIS PANDEMIC DIDN'T CHANGE TOO MUCH YOUR DYNAMIC. BUT HOW DID YOU CHALLENGE YOURSELF DURING THIS PERIOD?

Yes, I have always worked by appointment but the pandemic has made a huge difference to my trading of course. Clients like to see and touch textiles and artefacts as well as view them on line and since travel is currently so difficult and we are all socially distanced from each other, the business has slowed down. Having said that, I have some loyal clients and they are still collecting. I have not been too sad and have used much of the time to read and write a series of memoirs about my life, my travels and the world of collectors and dealers. The next step would be to find an enthusiastic publisher.

A Mui Li, ceremonial batik hanging used in Paranakan (ethnic Chinese) weddings on the North coast of Java, made in Lasem circa 1890. 206cm x 105cm













# JANUARY ART WORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts.. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Items presented in the last section are all priced under 10.000 euros. Feel free to ask the price if the artwork is listed with a price on request.



01

## FLOWERS AND BIRDS

Screen

Japan

Ink, colour and gold leaf on paper

Edo period

17th century

171cm x 187cm

Price:

SOLD

### OBJECT PRESENTED BY:

Gregg Baker

M.: + 44 (0) 20 7221 3533

E.: [info@japanesescreens.com](mailto:info@japanesescreens.com)

The two-panel screen depicts numerous birds including herons, swallows and a peahen along with various flora including iris, reeds and magnolia in a rocky river landscape.



















02

## NAGASAWA ROSHŪ (1767-1847)

Yūrei (Ghost)

Ink on paper, mounting on silk

Height: 115 cm

Length: 27 cm

Awasebako (collector's box),  
certified by Awakawa Kōichi  
(1920-1977), an economics scholar  
at Ritsumēkan University who  
studied Zen painting as well.

Price: 13.000 euros

### OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: [info@mingei-arts-gallery.com](mailto:info@mingei-arts-gallery.com)

Nagasawa Roshū was a painter of the late Edo period. He was adopted by the Maruyama School painter Nagasawa Rosetsu (1754-1799) who created many large-scale paintings. Maruyama Ōkyo (1733-1795) was famous for his *yūrei* paintings without legs. It is easy to imagine that Nagasawa Rosetsu and his successor Roshū would thus have followed suit and produced ghost paintings in a similar style.

In this painting, a beautiful woman in a white kimono (*kyō katabira*: shroud) appears to float as she has no legs. Thin black ink applied with a steady brush touch is used overall. Her disheveled hair, her frown and the manner in which she bites her lower lip all express her suffering and her deep sorrow.

The poem refers to the ghost which represents the vanity of life. It suggests the Nō “Kantan” and “Eguchi”, which both connote the Heraclitean concept of “*panta rhei*” that denotes flux and the transitory nature of life. The poem itself refers to the supposed individual that Ikkyū Sōjun (1394-1481, a well-known Zen priest) sent for upon the death of On'ami Kanze Saburō Motoshig (1398-1467, the third chief of the Kanze School of Nō). This story first appears in *Shizayakusha mokuroku* which was published in 1653, so this scroll was created after that date. It is read left to right.

*“The traveler at Kantan had the pillow of wish fulfillment. The beauty Eguchi danced on the boat. That is the true hidden piece of the sect (this may suggest a School of Nō). The six phases of truth of the Noh play passed down with elegance Takamichi(?) wrote in the 3rd month.”*











# 03

## A JAPANESE IMPERIAL COURT SAYA INRO

Portable medicine/seal case  
Unsigned, as it should be for orders  
from and for private usage of  
imperial court members.

Japan

Height: 7,9 cm

Published in: "Netsuke, Late Tokyo  
Carvers", Agenda 2015, Sheikh

Saoud Al-Thani

Price: 48.000 euros

### OBJECT PRESENTED BY:

Kitsune gallery

M.: +32 476 87 85 69

E.: arie.vos@kitsune.be

Saya (sheath) inro, are mostly reserved for high quality inro, since the decoration needs to be done in togidashi (flat surface) and/or finest hiramaki-e (slightly raised gold lacquer decoration) to allow sliding in and out of the sheath case. Especially mokume togidashi (a flat design of wood grain imitation) is considered to be a painstaking lacquer technique. The sheath itself has a decoration of hirame, consisting of tiny gold flakes, each separately inlaid. Each case has one (out of two) imperial court kiku-mon (chrysanthemum crests). This inro dates back to the Meiji period (1868–1912) and was probably ordered for an imperial court marriage. There is, as far as we know, no other inro known in the world of Japanese art, with this particularity....and thus we offer for sale a quiet unique / rare item.



















O4

**KANI (CRAB)  
OKIMONO**

Sculpture  
signed Masanao  
Japan  
Wood  
Second half of the 19th century  
Width: 32 cm  
Price: 16.000 euros

**OBJECT PRESENTED BY:**

Kitsune gallery  
M.: +32 476 87 85 69  
E.: arie.vos@kitsune.be

An unusual large sculpture of a crab, signed Masanao and dating back to the second half of the 19th century. Realistically carved with a fine patina. In original condition including a natural wood crack on one of the paws, carefully carved around.











05

## AMIDA NYORAI

Sculpture

Japan

Gilt bronze

Kamakura period

13th/14th century

Height: 22 cm

Price: 22.000 euros

### OBJECT PRESENTED BY:

Gregg Baker

M.: + 44 (0) 20 7221 3533

E.: [info@japanesescreens.com](mailto:info@japanesescreens.com)

Belief in Amida as Lord of the Western Paradise rose in popularity during the late 10th century in Japan. Based primarily on the concept of salvation through faith, it was not only a religion which appealed to a broad range of people, but also a direct assertion of piety against the dogmatic and esoteric ritual of the more traditional Tendai and Shingon sects. In Amida's Western Paradise the faithful are reborn, to progress through various stages of increasing awareness until finally achieving complete enlightenment.

Increased activity of the Jōdō (Pure Land) sect from the early Kamakura period ignited great interest in the worship of Amida, resulting in a strong demand for devotional images. Bronze sculptures such as this are thought to take their inspiration from a triad group of Amida and two attendant bodhisattvas enshrined at Zenkōji Temple, Nagano Prefecture. This model group was purportedly brought from the Korean kingdom of Kudara when Buddhism was introduced into Japan in the 6th century.







# 06

## NUO MASK

Mask of the Qing Tong Character

Nuo

Minority Areas, Southwest China

Wood, pigment, fiber

19th/ early 20th century

Height: 24 cm / 9,25 in

Price: 16.000 USD

### OBJECT PRESENTED BY:

Thomas Murray

M.: +1 415.378.0716

E.: [thomas@tmurrayarts.com](mailto:thomas@tmurrayarts.com)

Nuo is a theatrical tradition rooted in a shamanic/animistic tradition dating back thousands of years and preserved in remote mountains by the tribal minorities of SW China. The dramas feature heroic battles between the forces of good and evil and serve as a means to drive out devils and malevolent ghosts.

This mask is a depiction of Qing Tong, a bouffon character who amuses the guests between acts, while other actors change masks. It comes from an old French collection and is amongst the finest known



















07

## NUO MASK

Mask

Nuo

Minority Areas, South China

Wood, lacquer

19th/ early 20th century

Height: 20 cm / 7,75 in

Price: 15.000 USD

### OBJECT PRESENTED BY:

Thomas Murray

M.: +1 415.378.0716

E.: [thomas@tmurrayarts.com](mailto:thomas@tmurrayarts.com)

Nuo masks are created and used exclusively by men and it is understood that the spirit depicted will enter and take possession of the wearer's body.

Themes include heroic battles between generals and evil demons. The holes in the face of the mask were for hair plugs, at one time giving a mustache and beard.















08

## NUO MASK

Mask of Horned Demon

Nuo

Minority Areas, South China

Wood

19th/ early 20th century

Height: 21 cm/ 8,25 in

Price: 18.000 USD

### OBJECT PRESENTED BY:

Thomas Murray

M.: +1 415.378.0716

E.: [thomas@tmurrayarts.com](mailto:thomas@tmurrayarts.com)

Nuo is a vehicle for exorcism using theater, with horned devil characters, as depicted here, being driven out of the community thereby sparing it from disease and ensuring blessings from the gods above.











09

## NUO MASK

Mask of an Orator

Nuo

Minority Areas, Southwest China

Wood, pigment, fiber

19th/ early 20th century

Height: 14 cm / 5,5 in

Price: 12.000 USD

### OBJECT PRESENTED BY:

Thomas Murray

M.: +1 415.378.0716

E.: [thomas@tmurrayarts.com](mailto:thomas@tmurrayarts.com)

This half mask is worn by the narrator who informs the audience what is going on in the drama.















# 10

## AMITABHA BUDDHA

Sculpture  
Amitabha Buddha  
Nepal Malla  
Gilt copper alloy  
14-15th century  
Height: 9,5 cm / 3 3/4 in  
Provenance:  
Acquired in 1992  
Price: 15.000 USD

### OBJECT PRESENTED BY:

Hollywood Galleries  
M.: +852 9311 2577  
E.: [hollywoodgalleries@gmail.com](mailto:hollywoodgalleries@gmail.com)

The figure is heavily adorned by previous rubbing and handling. Most of the gild is no longer remained, especially the front side of body. Trace of red pigment still can be seen on the lotus pedestal. The figure is not sealed with bottom plate.















# 11

## INDRANI

Sculpture  
Nepal  
Gilded copper repousse  
18th century  
Height: 35 cm  
Price: 12.000 euros

### OBJECT PRESENTED BY:

Renaud Montméat  
M.: + 33 6 17 61 21 60  
E.: [montmeatartdasie@gmail.com](mailto:montmeatartdasie@gmail.com)

Indrani is standing with one foot on a lying elephant. The goddess, richly adorned with a tiara, necklaces and bracelets, wears an antelope skin around her loins and an apron made of a network of pearls and bells. The hands hold the vajra, the skullcap and the umbrella.

This is a fine example of repoussé work from the Newars workshops, who were particularly skilled in this difficult technique. The dynamic position of the goddess in *pratyahidha* gives movement to the composition. Also note the naturalism with which the elephant is treated.

Engraved inscription on the lotus base.







# 12

## AMITAYUS

Sculpture

Nepal

Gilt copper alloy

14-15th century

Height: 12,3 cm

Provenance: Acquired from  
French-Canadian attorney Francois  
Mandeville collection, July 29, 1999

Price on request

The figure is muscular and yet quite soft. Some gilding is worn due to normal handling. Bottom is sealed with crossed dorje plate.

### OBJECT PRESENTED BY:

Hollywood Galleries

M.: +852 9311 2577

E.: [hollywoodgalleries@gmail.com](mailto:hollywoodgalleries@gmail.com)















# 13

## KRISHNA AND RUKMINI'S WEDDING PROCESSION SCENE

Painting  
Nepal  
Pigments mica and gold on paper  
Circa 1775  
Height: 36,5 cm  
Width: 53,5 cm  
Provenance:  
Private American collection  
Price: 38.000 euros

### OBJECT PRESENTED BY:

Alexis Renard  
M.: + 33 1 44 07 33 02  
E.: alexis@alexisrenard.com

This large-scale miniature is from an extensive series of paintings illustrating the Bhagavata Purana, the mythical life story of Krishna. A Newari inscription in the upper left corner identifies the scene.

The scale and style of this painting was probably inspired by the large-format paintings executed in the Rajput states at the same period, even if the architecture is clearly Nepalese.

The paintings' blue, red and white colour palette also indicates the influence of the Malwa School. This set was probably commissioned by a prince and connoisseur of Indian art – perhaps a Gurkha, descendant of the Rajput families who fled Mughal domination, such as Pratap Singh Shah whose rule lasted between 1775 and 1778.

Another painting from the same series is held in the Edwin Binney collection and was published in the following exhibition catalogue: A. Okada and R. Hurel, *Pouvoir et Désir – Miniatures indiennes du San Diego Museum of Art*, Musée des Arts Asiatiques de Nice (23 November 2002 – 23 February 2003), Paris / Suilly-la-Tour: Paris Musées / Ed. Findakly, n° 42, p.114.

Another belongs to the Custodia Foundation, Fritz Lugt Collection (Inv. N°PL84), in addition to one in the Paul Walter Collection and another in the Erhenfeld Collection.















# 14

## VAJRASATTVA

Sculpture

Nepal

Gilded copper alloy

17th century

Height: 17 cm

Provenance :

Rossi & Rossi, 2015

Swiss collection before 1974.

Price: 14.000 euros

Sitting on a lotiform base, adorned with a crown, necklace and bracelets, the deity holds a vajra in his right hand and a bell in his left.

### OBJECT PRESENTED BY:

Renaud Montméat

M.: + 33 6 17 61 21 60

E.: montmeatartdasie@gmail.com



















15

**VAJRASATTVA**

Sculpture

Nepal

Gilt-copper

15th century

Height: 9.5 in. / 24.1 cm

Provenance:

Private European collection,  
acquired by 1970, by repute.

Price: 90.000 USD

**OBJECT PRESENTED BY:**

Kapoor Galleries

M.: +1 (212) 794-2300

E.: [info@kapoorgalleries.com](mailto:info@kapoorgalleries.com)

Vajrasattva (Dorje Sempa to Tibetans) or the 'Vajra Being' has the power to purify all impure minds and actions and to transform aspirants into completely perfect beings. Vajrasattva represents the inner form of the primordial buddha Vajradhara, who embodies the combined essence of all buddhas. He holds a bell or drillbu (Skt. ghanta) symbolizing wisdom and a dorje (Skt. vajra) symbolizing skillful means and compassion. A slightly tilted torso and lifted proper-right shoulder give a sense of life to the present figure of the deity. It appears as if his chest is filled with a full meditative breath, while his slightly upturned lips convey his equanimity. He appears as a perfected being. The soft countenance of the present figure of Vajrasattva is surmounted by a beautiful foliate tiara with a garuda at its center and flanked by pendant ribbons. From the backside, one can see his carefully styled hair—with two parts falling over his shoulders, some neatly resting on his upper back, and a tall chignon decorated with a vajra, visible in the round. His close-fitting dhoti features decorated hems and a billowing scarf frames his torso. The manner in which the scarf is fixed to the sculpture at its backside along with the garuda crown and bright copper beneath the lustrous gilding point to the Nepalese artistry behind this fine gilt-bronze image of Vajrasattva.











# 16

## AMOGHAPASHA

Sculpture

Amoghapasha

Nepal

Gilt-copper

15th century

Height: 5 ¾ in. / 14.6 cm

Provenance:

Collection of Leo D. Arons,

Princeton, New Jersey.

Acquired from Lester & Robert

Slatoff, New Jersey, 4 October 1972.

Price: 50.000 USD

### OBJECT PRESENTED BY:

Kapoor Galleries

M.: +1 (212) 794-2300

E.: [info@kapoorgalleries.com](mailto:info@kapoorgalleries.com)

Amoghapasha or 'Unfailing Lasso' is a tantric form of Avalokiteshvara which is particularly popular in Nepal, where he is regarded as the tutelary deity of the Kathmandu Valley. His name refers to the power of his empathy and his ability to assist practitioners in achieving a higher level of consciousness through boundless compassion.

The present figure is representative of his standard iconography. The bodhisattva stands in a slightly flexed pose, his eight radiating arms holding a sutra, trident, lotus, kundika, lasso, and rosary. He displays the gestures of charity and teaching with his primary hands. His broad face is surmounted by a tall crown secreting a diminutive effigy of Buddha Amitabha nestled in his chignon.

A fourteenth-fifteenth-century gilt-copper figure of Amoghapasha from the Alsdorf collection sold at Christie's New York, 24 September 2020, lot 944, is strikingly similar and worthy of comparison. See the identical stylization of the crown and ornamentation throughout as well as the execution of each hand-held implement. The present figure, however, differs in its liveness; the anonymous artist behind this small yet magnificent bronze captured subtle curves in the figure's posture and musculature that are missing from the Alsdorf example. Moreover, the artist chose to elaborate upon nonessential details such as the intricate folds of the dhoti which fall beside the figure's muscular legs and add a heightened sense of movement and life to the sculpture.







17

## VYĀLA

Relief

Northern India

Sandstone

11th-12th century

Height: 59 cm / 23 ¼ in

Provenance:

Private collection, UK, acquired  
from Simon Ray in London.

Price: 14.000 euros

### OBJECT PRESENTED BY:

Christophe Hioco

M.: +33 (0) 1 53 30 09 65

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This fabulous *vyāla* made of sandstone is a mythical animal omnipresent in Indian art. Similar to the dynamism of Khajurāho's leogryphs, the work is impressive.

The *vyāla* is a clawed beast, a sort of chimera, borrowing features from different animals. Represented here in a rampant pose, proudly bent, we recognize the body of a lion whose curled tail tip appears on the thigh, as well as its skillfully worked chest with a large flowing mane. Its head is that of an elephant, easily identifiable by its trunk and tusks. Using the makara pattern, this shape is rare and very original.

The depiction of the small, slim and androgynous figure on the back of the *vyāla* evokes a fight and refers to a popular theme found several times at Khajurāho. As Gilles Béguin writes in his study of the site, this probably alludes to an unknown legend, a local tradition reporting that princes of the Candella family were expected to kill a lion in their sixteenth year.

Carved in high relief on a solid background, this piece combines subtle composition, elegant and flowing curves, strength of the animal and a realistic sense of movement. It shows a captured moment to the viewer, with this dynamic and sophisticated twist. The high quality of the openings, the carving of the mane, the care and originality of the treatment of the tufts of hair in foliage are all remarkable.















## 18

## SHIVA AS TRIPURANTAKA, THE DESTROYER OF TRI- PURA

Painting

India, Mandi

Opaque watercolor heightened with  
gold on paper

circa 1750-1780

Image: 7 3/8 x 9 5/8 in. / 18.6 x 24.3 cm.

Folio: 9 x 11 1/2 in. / 22.9 x 29.2 cm.

Provenance:

The Estate of Carol Summers.

Christie's New York, 20 March 2019, lot  
698.

Price: 36.000 USD

### OBJECT PRESENTED BY:

Kapoor Galleries

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E.: [info@kapoorgalleries.com](mailto:info@kapoorgalleries.com)

The narrative illustrated here is that of Shiva as the destroyer of Tripura, the three mythical demon cities in the sky. Tripura was gifted by Brahma to the evil demon Taraka's three princely sons as reward for undertaking severe penance. These impenetrable fortresses revolved around the sky and could only be destroyed by an arrow that could merge the three cities and set them ablaze. With these boons, the three princes abused their power, wreaking havoc across the universe and taunting the gods. Unable to stand against the princes' power, the gods begged Shiva for help.

In order to defeat the Tripura, Shiva crafted his weapons from pieces of the other gods. His chariot, made from the earth, is depicted here, upheld by wheels made from the sun and the moon. Brahma, the Creator, with four heads and four arms, is his charioteer. Shiva's bow, made from Meru the mountain, is strung with the serpent Vasuki, who can also be seen wrapped around Shiva's neck. Shiva's cosmic arrow, which he used to destroy all three cities in a single shot, is made from Vishnu, the Protector, his blue face appearing on the tip of the arrow.

Tripura is not depicted as three separate cities, but instead, is personified into demon form. The scaled pattern on the demon's skin serves to represent the earth, and can also be seen on Shiva's mountainous bow. Scattered across the demon's chest and legs are buildings and animals, indications of the floating cities merged into flesh. This sort of representation helps to visualize Shiva's foe, not simply as three fortresses, but as a formidable enemy. It can also be taken to symbolize the Tripura's metaphorical meaning as the three components of man: the physical body, the intellect, and the soul. By destroying the Tripura, Shiva is said to have merged the three essential components of man into the supreme consciousness.

The reverse of this folio contains Devanagari numerals '48' and bears a stamp and inventory number from the Royal Mandi Collection..















# 19

## SHRINE OF TIRTHANKARA ANANTANATHA

Sculpture

Western India, Rajasthan

Bronze

Dated 1491 Samvat (1434 CE)

Height: 7 in / 18 cm

Provenance:

*Art & Textiles of the Islamic & Indian  
Worlds Including Works from the  
Collection of the Late*

*Simon Digby*; Christie's South  
Kensington, 7 October 2011, Lot  
313(1).

Price: 18.000 USD

### OBJECT PRESENTED BY:

Kapoor Galleries

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This bronze shrine depicts Anantanatha, a Jain *tirthankara* or spiritual teacher of the dharma.

Each *tirthankaras* accompanied by a symbol or emblem to help worshippers distinguish between similar figures, usually located on the shrine's pedestal. As such, he can be recognized by the falcon emblem in the Svetambara Jain tradition, as seen here, and alternatively by the porcupine emblem according to the Digambara Jain tradition.

Born to king Simhasena and Queen Suyasa of Ayodhya, his elongated earlobes denote his wealthy upbringing. He is depicted in a typical fashion, with silver-inlaid eyes and *shrivasta*, seated in the lotus position. Compare the present shrine with a very similar *tirthankara* at the Metropolitan Museum of Art (acc. 65.73.1) which shares many iconographic details.















20

**NAT RAGINI**

An illustration to a Ragamala

Series: Nat Ragini

India, Datia

Opaque watercolor heightened  
with gold on paper

circa 1725

Image: 9 x 6 1/4 in. (22.8 x 16 cm.)

Folio: 13 x 10 1/4 in. (33 x 26 cm.)

Provenance:

Christie's New York, 27 September  
2017, Lot 251.Bonhams New York, 11 September  
2012, Lot 63.

Price: 28.000 USD

**OBJECT PRESENTED BY:**

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Ragamala or 'Garland of Melodies' paintings are visualizations of the ancient classification system for Indian music. Ragamalas are the melodies that become templates for improvisation within Indian music. While each melody has a certain structure, there are infinite songs that can be produced within each mold. These melodies are generally categorized into six male personifications, or ragas, who are each accompanied by five wives, or raginis. The ragas are all in the stronger and more coherent pentatonic scale, while the raginis are in the heptatonic scale, which contains melodies with more contrasts and subtleties, and are thus considered more feminine.

Each of the thirty-six *ragas* or *raginis* are a pictorial embodiment of a particular musical mood or sentiment, often having to do with "love in union" or "love in separation." They are meant to evoke the feeling or color of the melody rather than a specific narrative. The six principal ragas are each meant to be performed during the six seasons of the year: summer, monsoon, autumn, early winter, winter and spring. The *raginis*, too, are often attributed to certain regions or times of day.

Depicted here is the Nat Ragini, an afternoon melody. Nat Ragini is one of the wives of the Bhairava Raga. The Nat Ragini, although feminine, is depicted as a warrior on horseback. With her sword raised, she comes face to face in battle with a war elephant and its three riders. Scholar Kalus Ebeling notes: "It is hard for the uninitiated viewer of Ragamala paintings to reconcile the concept of female ragini with the male images of battling warriors...While most ragamala paintings are conceived in a devotional or erotic mood, Nat visualizes music of a heroic mood" (K. Ebeling, *Ragamala Paintings*, Basel, 1973, p. 37). Thus, the fact that these depictions are not literal, but instead meant to be evocative of a particular feeling, allows for this subversion of gender norms.

While typical Nat Ragini scenes are filled with the violence of battle, often featuring dead and decapitated soldiers, this depiction is relatively restrained. Instead of dead bodies, the battle ground is interspersed with detailed florals, which also decorate the lower register of the painting. Enclosing the scene is a curved horizon, above which two angels appear to be raising their cups towards each other as if in celebration. The marble architectural element atop which this scene takes place, as well as textile-like niches on either side of a manmade lotus pond within, are the Mughal elements that distinguish this Datia painting from the earlier Rajput Malwa painting style it owes homage to.



प्रथमरागिनीनटनस्पृष्टं चो ॥ ही ॥ तटविचित्रनागरीसुहाई करिनातटहेवस्विटिआई वै  
रीविरहजानउरसाल ॥ उनीनुजादाथकिस्वान ॥ रनेनअरुनअरुअरुनसरीर नीनेरुहि  
रअंगसवचीर ॥ विरहासौनलविक्रमुकरै ॥ ताकेजुधनिकेसिरहेरे ॥ जुधमध्यजामहाअ  
मान ॥ महावीरछविमहासुजान ॥ पारथसमनारथजवकीयो ॥ ईशलाजपतकोसुषदीयो  
संप्रणं ॥ दोहरा ॥ करिनाटकुनटनागरीजुधनयानकनूरु ॥ औरविरहनहनेविरऊहमो  
किहिसूरु ॥

॥२४॥





## 21

## PARSVANATHAPATA

Painting

Gujarat, India

Pigments on Cloth

19th Century

Height: 190 cm / 74 ¾ in

Width: 167 cm / 65 ¾ in

Provenance:

Private collection Spain

Collection José Ramón Pons

Oliveras, Spain

Price on request

**OBJECT PRESENTED BY:**

Joost van den Bergh

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The monumental dark green figure standing in the middle of the painting is Parshvanatha, the Jaina saint, believed to be the 23rd Tirthankara. His life story is closely related to the cult of serpents. Although sometime serpents are considered malevolent creatures, in general people in India believe that they are auspicious divine beings. High religions of India such as Hinduism, Buddhism and Jainism, show sympathy to the cult of serpent, which has remained popular since prehistoric time.

According to the Jaina story, when Parshvanatha was born, his mother saw a serpent crawling near her side (*parshva*). Therefore, she named the baby Parshva. The auspicious appearance of the snake at his birth is also related to an important event that took place in the earlier life of Parshva, in which he was born as a prince. While wandering in the forest, the prince saw an ascetic, who was about to sacrifice a snake. Such ritual act was mandatory for the Vedic ritual of fire worship (yajna) that he was performing. (A different version of the story relates that a male and female snake was hiding inside the wood used for the fire worship). The prince thought that killing a creature for a religious purpose is a cruel act. Therefore, he forcefully interrupted the ongoing ritual of fire worship and saved the life of the snake. The ascetic was so angry with the prince that his anger remained intact even after his death.

In the next cycle of the birth, the ascetic incarnated himself as the cloud demon, Meghmalin, and the prince as the Jaina saint Parshvanatha. Likewise, the serpent was born as a divine serpent, Dharana with multiple snake-hoods. The cloud demon created devastating flood when Parshva was practicing yoga in a standing posture called *kayotsarga*, a technical Sanskrit term, which can be translated as "out of physical body." The flood almost submerged him. But the serpent Dharana, remembering that Parshvanatha protected him in his earlier life, came there to help him. He brought a giant lotus and placed it under Parshva's feet and spread his multiple hoods to shelter him from







heavy rain. Thus, the Jaina saint was able to continue his yogic practice without being disturbed by the flood. The iconography of Parshvanatha, depicted in this painting is indeed closely associated with this story. He stands erect in the *koyotsarga* posture and multithreaded serpents are represented around his head. Dark green Parshvanatha is shown again at the bottom of the painting in a much smaller proportion. But here he floats above a lotus which reminds us the flood story. Parshvanatha is depicted here wearing necklace, armbands, bracelets and golden crown. Here, he is shown wearing a white dhoti decorated with foliate design as the Svetambaras.

The image of Parshvanatha is flanked by vertically arranged two rows of diagrams called *satkona*s, “six angled,” symbols representing the cosmos and its phenomena. In light of the label inscriptions found within the diagrams, it is possible to identify the Jaina saints depicted in the middle sections of each diagrams. On the left, from top to bottom, the first diagram depicts a saint known as Sarvavinivrita (yellow). Likewise, the center of the second diagram is occupied by Sumangalanatha (yellow). The protagonist of the third diagram is Krishnaranga (dark blue). He is actually the well-known Hindu god Krishna. According to Jaina tradition, Krishna is the cousin of Neminatha, the 22nd Tirthankara.

On the right, from top to bottom, the first *satkona* diagram shows *Kunthunatha* (yellow), the 18th Tirthankara. The figures in the second and third diagram are identified in the label inscriptions as parshvabhrata (yellow) “the cousin (or brother) of Parshva” and *nyamibhrata* (dark blue) “the cousin (or brother) of Nyami or Neminatha” respectively. (In Sanskrit the word bhrata is used for both brother and cousin). Almost certainly, this dark blue figure is same with Krishna shown on the left. This view is based on two reasons. First, he is labeled in the inscription as Nemi's cousin or brother.” Second, both of them have same color. The Hindu god was called Krishna because he had dark complexion, which is regularly interpreted Indian art as dark blue. This work is not an exception of that rule. Thus, it is interesting to note that in the inscription, the dark blue figure of Krishna is specifically designated as Krishnaranga which literally means “dark complexion. For some unknown reason, he is depicted here twice.

Furthermore, reference to Parshva's brother or cousin

in the inscription suggests that not only Nemi's cousin but also Parshvanatha's cousin was highly honored by Jainas. According to above mentioned Jaina story the ascetic, who was archenemy of Parshvanatha even in his previous life, was actually his cousin. Because there are more similarities than differences between Buddhist and Jaina legends, the story of Buddha Shakyamuni may help us understanding the underlying reason for showing Parshvanatha's cousin as a Jaina saint. Buddha's cousin was anti-Buddhist in his earlier life; but later he became a Buddhist monk. Likewise, the ascetic might have gone through a transformation and eventually become a Jaina monk. Text by Dr. Gautam Vajracharia, University of Wisconsin.

As regards the captions, according to Dr. Piotr Balcerowscy (Chair of South Asian Studies Faculty of Oriental Studies University of Warsaw): “these are mostly (90%) in Sanskrit, with some stray portions of Prakrit. In general, these are “recycled” verses coming from some literature – these were not composed by the author of the pata. My first guess would be that the origin of some of these verses could be Hemacandra's *Triṣaṣaśālikāpuruṣacarita* (but that should be checked).

Another most possible option is Jinasena's *Parsvabhyudaya*. The other source (that of the Prakrit passages) could be the respective chapter of *Kalpa-sutra*.”

A technical paint analysis report is available on request.







# 22

## HEAD OF BUDDHA

Sculpture

Ancient province of Gandhāra

Schist

2nd-3rd century

Height: 18 cm

Provenance: Private collection, the Netherlands, acquired from De Ruimte Gallery, Eersel (Jean and Marcel Nies) before 1985.

Price: 22.000 euros

### OBJECT PRESENTED BY:

Christophe Hioco

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This figure of Buddha shows an exceptional quality, characteristic of the most prestigious and high-quality workshops of Peshawar (Pakistan). It is in this region that the figure of the historical Buddha appeared for the first time (563- c. 480 BC), whose literature and abundant artistic productions contributed to the diffusion of the Buddhist doctrine along the ancient roads of the silk. The head, very slightly tilted, gives off according to the codes of "Greco-Buddhist" art of Gandhāra a feeling of fullness and piety. Conforming to the distinctive iconographic prescriptions which characterize the representations of Śākyamuni (lak a a), the face has a tuft of hair or ūr ā between the eyebrow arches, a symbol of his omniscience, while the eyelids, half-closed, are the sign of his deep meditation. The mouth, small and fleshy, almost sensual, is characteristic of the Gandhāran naturalist style, as well as the hair treated in fine wavy locks brought back in bun on the top of the head, at the place of the u ī a.

A perfect illustration of the art of Gandhāra at its peak, this head is an example of the Indo-Hellenistic artistic and cultural interbreeding which expresses itself fully under the royal patronage of the Ku ā s or Yuezhi rulers (1st century BC-240 AD). Alongside the old aniconical representations, this figure deploys an iconography whose codes are permanently fixed throughout History. It testifies to the contributions of Greek statuary through the classicism of this Apollonian face, its naturalism, visible in the overall plastic harmony of the face, as well as the Indo-Parthian influences in stylistic codes, in particular the representation of the bun devolved on the rider princes. The quality of the dense schist used for this sculpture is another indication of its achievement for an elite patron.







# 23

## PANEL DEPICTING A COUPLE IN A BLOOMING GARDEN

Panel

Iran

Ceramic decorated in cuerda seca  
or black line technique

Safavid or Zand Period

18th century

Height: 49 cm

Width: 49 cm

Price:

SOLD

### OBJECT PRESENTED BY:

Alexis Renard

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E.: alexis@alexisrenard.com

This tile depicts a couple in a lascivious pose, holding each other by the shoulder. One of them holds a cup while the other pours wine from a bottle. This type of scene depicting libations was in vogue during the Safavid period.

A closely related scene is depicted in the famous drawing kept in the Louvre Museum (Inv. MAO 494) showing Shah Abbas and a page.











## 24

## OTTOMAN KNIFE

Knife

Ottoman empire, Turkey

18th -19th century

Length : 19,7 cm / 7 ¾ in.

Provenance:

UK market

Price on request

## OBJECT PRESENTED BY:

Runjeet Singh

M.: +44 (0)7866 424 803

E.: info@runjeetsingh.com

This remarkable knife brilliantly exemplifies the artistry so often applied to exceptional pieces of arms and armour, its scabbard proficiently decorated throughout with roundels in a dazzling array of colours and patterns.

The hilt is formed of a faceted blue glass, while the blade of steel exhibits faux-watering and is inset with beads of coral at three equidistant slots just beneath the spine. The surface of the blade has also been etched over the greater part of its length with an inscription on one face with a part of the *Nada 'Ali* quatrain and on the other with "... *Muluk (?) sultan malik tahir (?)*" ("... of Kings (?), Sultan Malik Tahir (?)" among vine tendrils that exhibit remnants of the original gilding. Gilt stellar motifs also line the spine of the blade.

The ivory scabbard is inset with a generous array of *khatamkari* roundels depicting celestial motifs with gems, mother-of-pearl and various metals. Of particular splendour are the ebony tesserae, which are overlaid with pointed stars in gold, some of the larger examples decorated at their centres with an inset turquoise or gold concentric circles. The craftsman has expended great efforts to ensure almost no space is left unfilled, inviting us to inspect the scabbard's surface as we might survey a busy night-sky. It is interesting to note, too, that the central roundel of the front face is decorated on a shimmering white ground in mother-of-pearl, whilst that on the reverse is black (ebony), as if the front and reverse of the scabbard signified the day and night skies respectively. The scabbard's gilt-silver collar and chape are punched and chased to depict stylised leaves and roundels in imitation of the scabbard's central surface, and are further inset with small turquoises as well as coloured gem stones, the chape terminating in a cross-hatched acorn finial.

A miniature sword in the Walters Art Museum (Accession No.51.79) exhibits a similar sequence of insets along the back-edge of its blade.[1]

[1]<https://art.thewalters.org/detail/23603/miniature-sword/>















25

**KHATAMKARI  
DAGGER**

Dagger

Turkey

17th century

Length : 28 cm / 11 in.

Price on request

**OBJECT PRESENTED BY:**

Runjeet Singh

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E.: info@runjeetsingh.com

This Ottoman dagger of great rarity is well preserved, retaining the majority of its intricate *khatamkari* decoration and a short blade of elegant form.

The rosewood hilt is of shallowly-waisted form and delicately inlaid with gold to depict a motif of curving tendrils that culminate in stylised blossoms made from *khatamkari* roundels, as well as micromosaics of stained ivory, resin, and ebony tesserae in bluish-white, dark green, peach and black designed to present the form of pointed stars. As the catalogue note from a Sotheby's entry well explains, *khatamkari* "is a technique that originated in Persia, most probably Shiraz and Isfahan, and travelled throughout the Middle East and India (...) Very fine ivory and bone 'baguettes' are sliced and placed and set into fine cavities, usually in a wooden object." [1] The flat end-surface of the pommel is decorated with *khatamkari* florets in a symmetrical design that shows a central blossom enclosed within a square and further patterns including a circular arrangement of gilt rhombuses and curved lines of vine tendrils in green. The hilt's collar depicts similar motifs, with a later raised gilt panel at the centre.

The scabbard is decorated *en suite*, two branched arrangements of floral *khatamkari* patterns occupying an ogee-shaped panel at each end of the scabbard, the edges of each panel raised and demarcated through careful carving and enhanced with curving gold lines. The chape includes an integral spherical finial, and on the scabbard's reverse face, a small loop for suspension is fixed to the wooden surface above a gilt circular panel. The double-edged steel blade is characteristic of these rare daggers, being of short length and exhibiting a very slight curve which increases towards the blade's tip.

Such examples as this belong to a small group of Turkish daggers which rarely become available for sale. One comparable dagger was sold at Sotheby's in 2007 (Lot 152), [2] exhibiting essentially the same form as our own. Even in museum collections, this weapon-







type is rarely found, though a small group are preserved in the Museumslandschaft Hessen Kassel in Germany (Inventory Nos. KP B II.617 & KP B XVII.22),[3] subsequently published in a rare German catalogue on Ottoman weaponry.[4] Given the decorative quality of our own example, it is likely – as was the case for the *khatamkari* scribe's box cited above and in the footnote below – to have been made as a unique commission for a person of significant importance and taste.

[1]<https://www.sothebys.com/en/auctions/ecatalogue/2016/arts-islamic-world-l16220/lot.161.html>.

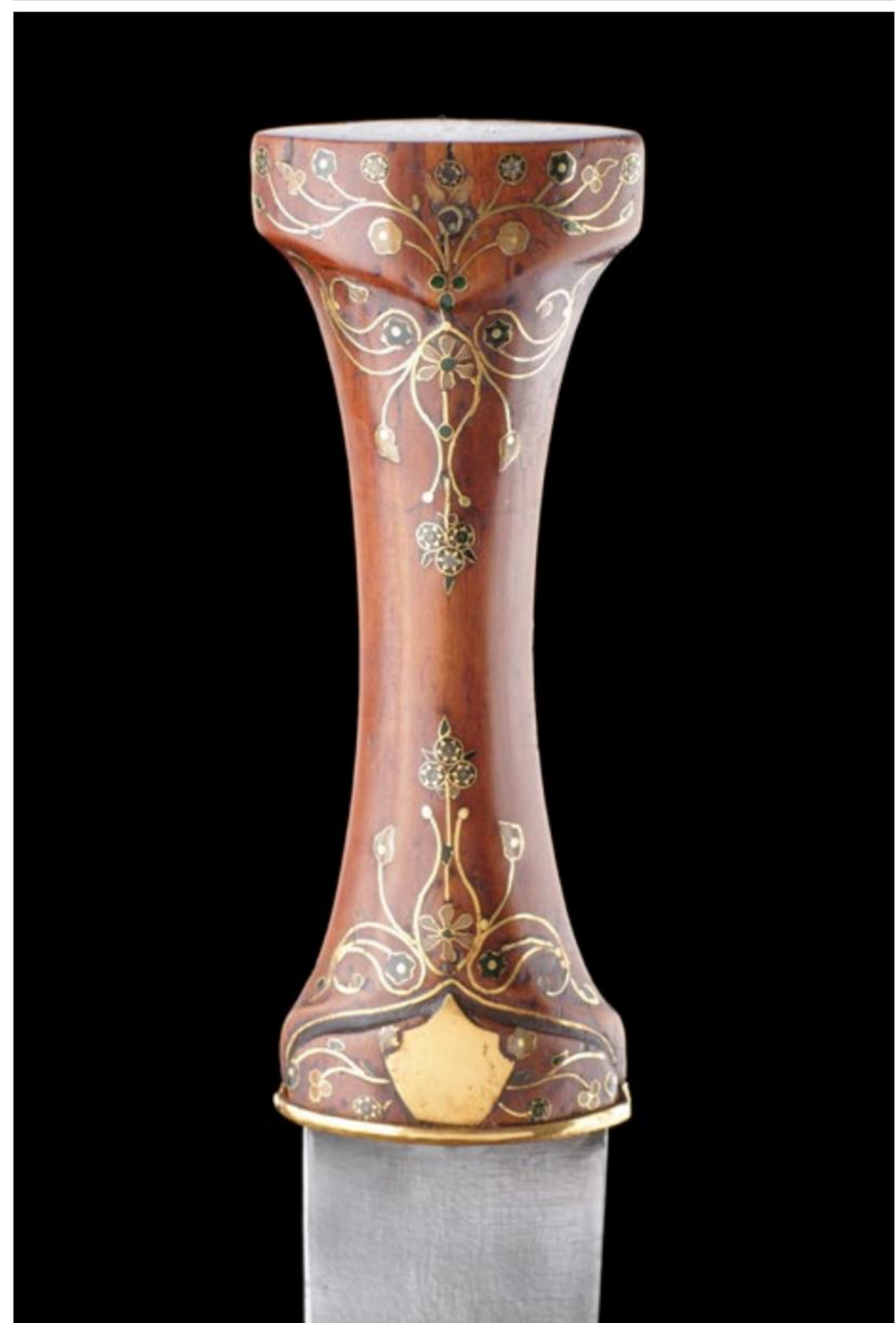
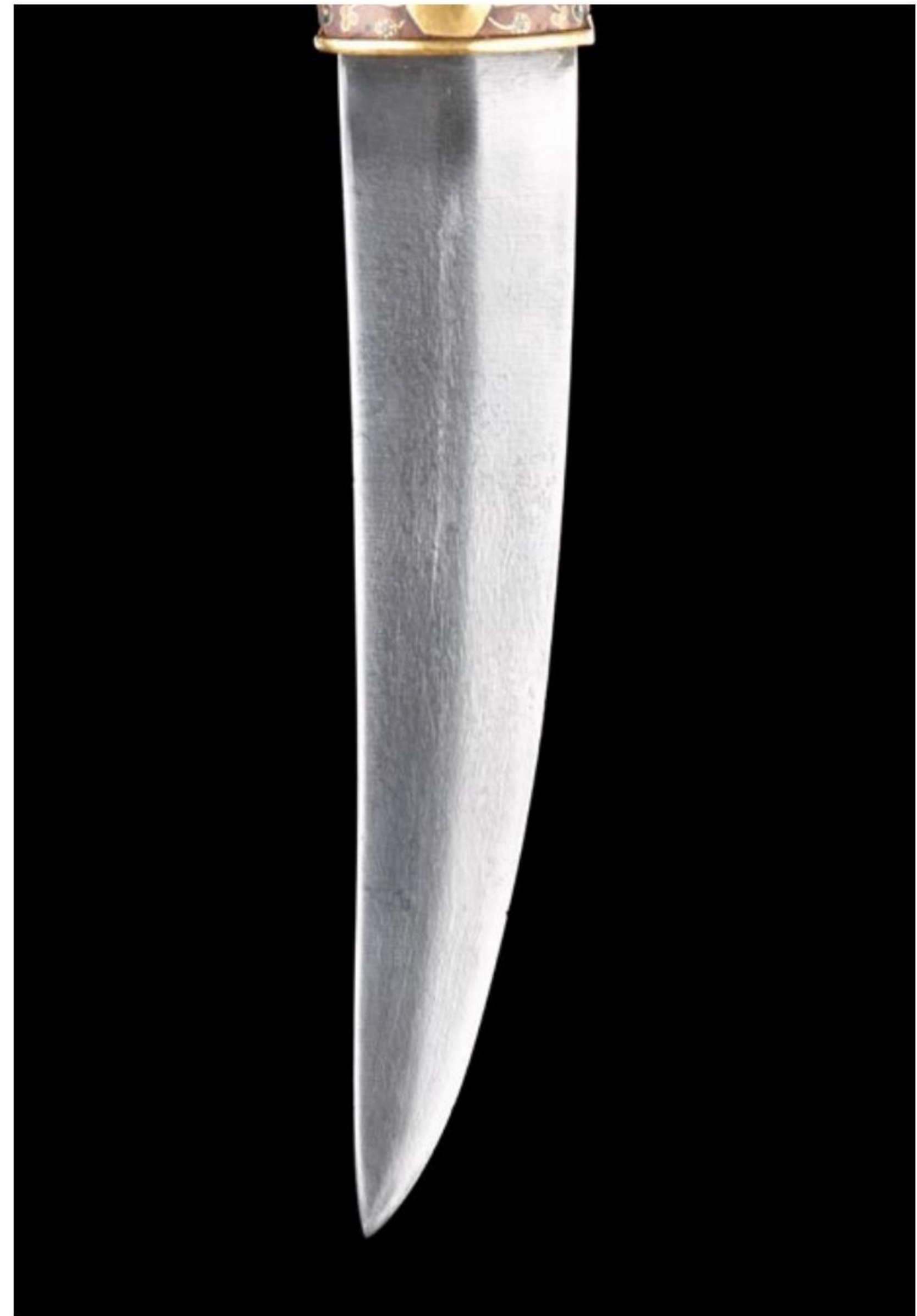
The object there described is comparable to our own for its specific use of *khatamkari* decoration.

[2]<https://www.sothebys.com/en/auctions/ecatalogue/2007/arts-of-the-islamic-world-l07220/lot.152.html>

[3]<https://datenbank.museum-kassel.de/200351/o/o/o/s17/o/100/objekt.html>

<https://datenbank.museum-kassel.de/191191/o/o/o/s19/o/100/objekt.html>.

[4] Löwe und Halbmond, Ein Prunkzelt und Waffen aus dem Osmanischen Reich in Schloss Friedrichstein, Petersberg, 2012, Catalogue Numbers 39 & 42, pp. 131-133.





# 26

## PANEL OF FOUR CERAMIC TILES

Panel  
Syria, Damascus,  
Fritware with underglaze painted  
decoration  
Ottoman Empire  
Late 16th century  
Height one tile : 27 cm  
Width one tile : 27 cm  
Provenance: formerly in a private  
French collection, inherited in 1982.  
The panel at that time used to be  
mounted in a 19th century table.  
Price: 22.000 euros

### OBJECT PRESENTED BY:

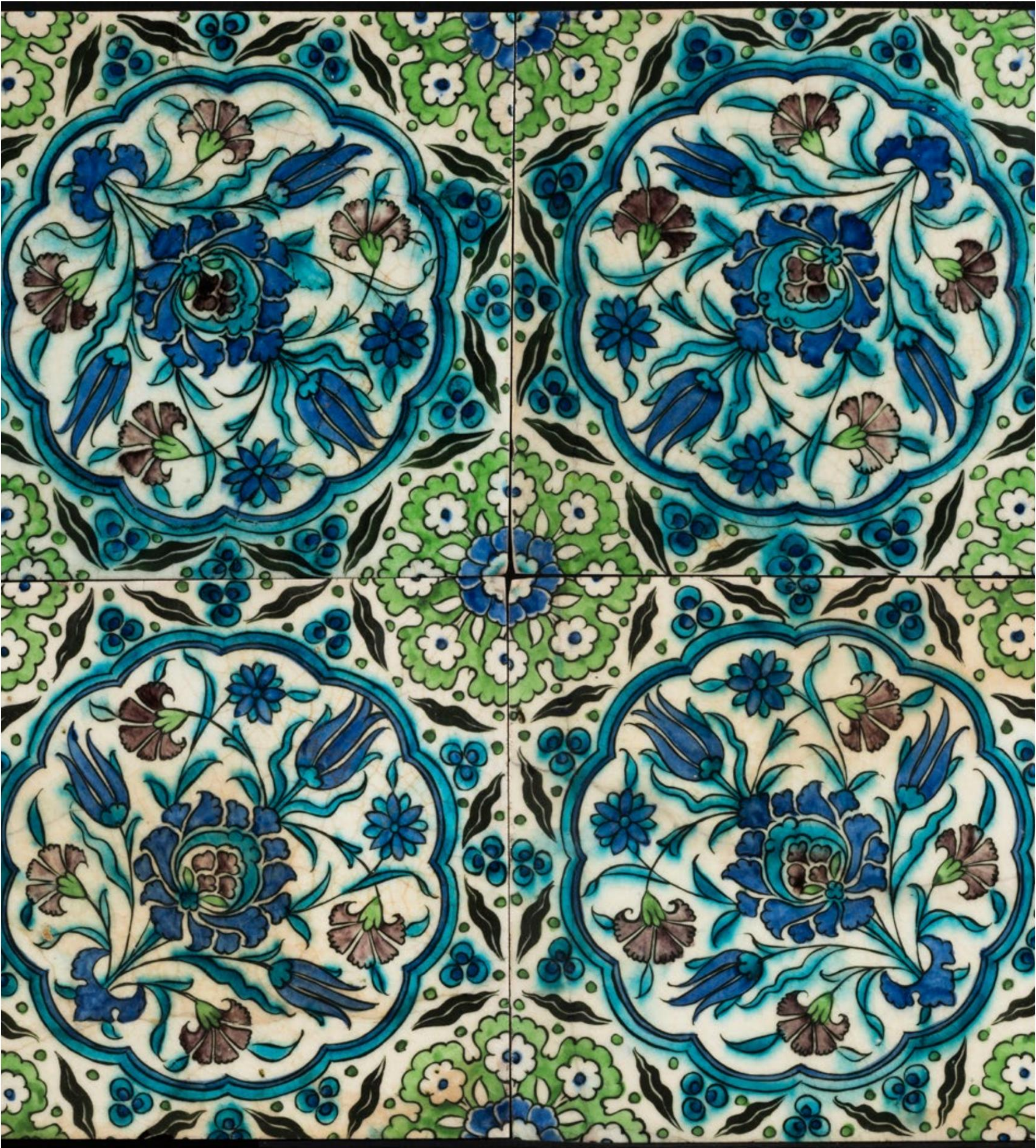
Alexis Renard  
M.: + 33 1 44 07 33 02  
E.: alexis@alexisrenard.com

The palette and decor of these tiles with tulips, carnations, çintamanis and tiger stripes (often mistaken for Buddhas' lips) are typical of Damascene tile production from the end of the 16th century. Here we can clearly see how it is possible to multiply tile patterns to create large decorative panels. This concept is specific to the Muslim world and has been very influential in European design of the nineteenth century.

This idea of design duplication is directly applied in the modern industrial world, with the development of designs that could be multiplied and mass produced. For a complete and fascinating study on this subject see the research on *Orientalism and Islamophilia* by Rémy Labrusse.

Two closely related tiles are kept in the Victoria and Albert Museum (Inv. 452-1901) and at the British Museum (Inv. 1960,0519.1) in London. For another closely related tile, see: Millner, A. (2015) *Damascus Tiles - Mamluk and Ottoman Architectural Ceramics from Syria*, New York/Munich/London: Prestel, p. 273, Fig. 6.70.







27

**MAJAPAHIT  
BRACELET**

Bracelet

Majapahit

Java island

Glass

14- 15th century or 17th century

Weight: 6g

Size US 3/ Ø 14 mm / N°4

Price on request

**OBJECT PRESENTED BY:**

Cédric le Dauphin

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Majapahit glass bracelet. This bracelet type is believed to have originated in the Majapahit Empire of the Island of Java between the 14th and 15th century. Other sources say that it was brought by the VOC, Dutch East India Company for their exchange against spice in the Moluccas area and therefore rather from the 17th century. Highly sought after, these bracelets are extremely rare and are kept as family or royal treasures in Indonesia. We know of two other exemplars, one in a private American collection the other exhibited at the National Museum of Jakarta under the museum number 23566.













# UNDER 10







# 28

## SKELETON

Signed: 屍陀林王 Shidarin'  
(Skeletal deity ), a very uncommon  
surname in Japanese  
Boxwood okimono  
Edo period  
18th-19th Century  
Height: 12,4 cm  
Price:

SOLD

### OBJECT PRESENTED BY:

Galerie Mingei  
M.: + 33 (0)6 09 76 60 68  
E.: [info@mingei-arts-gallery.com](mailto:info@mingei-arts-gallery.com)

A rare Japanese carved boxwood okimono of a skeleton. He is seated with legs folded under him, hands resting on a large skull fragment. That both the skeleton and the larger skull are missing their jaw bones is a touch of whimsy added by the artist. Beautifully carved with excellent original patina.















# 29

## "FURISODE"

A kimono for a young girl

Japan

Embroidery and weaving

Silk and gold

Meiji period (1868–1912)

Late 19th century

Height: 134 cm / 53 in.

Width: 115 cm / 45.5 in (across the shoulders)

Provenance: Kawasaki family, wealthy merchants in Kochi

Prefecture, Japan, who acquired many possessions of the former daimyo rulers of the region, the Yamanouchi.

Price: 7.000 euros

This kimono was made for a young girl, as indicated by its long, dangling sleeves. Such robes are called *furisode* in Japanese. Such sleeves would sway gracefully, following the movements of the wearer. The sleeves of married women's kimono were much shorter in length, and usually sewn fully to the body of the garment.

The figured ground of the kimono is decorated with plum blossoms, bamboo, and pine tree motifs in a damask weave. Embroidered onto the fabric in silk and gold threads are motifs taken from nature arranged in roundels of cherry blossoms, peonies, pine needles, and leaves associated with maple and ginkgo trees and chrysanthemums. The lower portion of the robe has scattered motifs similar to those found in the roundels.

### OBJECT PRESENTED BY:

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30

**KAWABAORI**

Coat

Leather with inden smoking  
technique of dyeing

Edo period

19th Century

Height: 103 cm

Length: 134 cm

Price:

**SOLD****OBJECT PRESENTED BY:**

Galerie Mingei

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E.: [info@mingei-arts-gallery.com](mailto:info@mingei-arts-gallery.com)

Reversible leather (deerskin or water buffalo leather imported from India) coats were worn by high-ranking Japanese firemen, merchants and carpenters in the Edo period. These coats called *kawabaori* were made of thick smoked leather (*fusube-gawa*). The design was made with a particular smoking process (*inden*) which seems to have been introduced to Japan from India in the Momoyama Period (1568-1603). This technique allowed to impart colour the leather and to render it waterproof. Before the smoking dyeing process, rice paste was applied with a stencil onto the leather to create a pattern reserved in white on the brown smoked leather.















31

## KAJI-SHŌZOKU

Fireman costume  
 crest *maru-ni-kenkatabami* Kudzu  
 (*Pueraria montana*)  
 Edo period  
 19th Century  
 Price:

SOLD

## OBJECT PRESENTED BY:

Galerie Mingei  
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 E.: [info@mingei-arts-gallery.com](mailto:info@mingei-arts-gallery.com)

Kuzu-fu is made of kudzu, a seasonal climbing plant. Its vines grow more than 10 meters and its roots have been used for medicine. In Japan, it is counted as one of 7 plants of autumn. The fiber used for the textile is taken from the vine. Boil, rinse, and ferment it, then take out the fiber to spin. They tie the fibers together to make it longer. Usually the wefts are kudzu fiber though the warps could be different material, such as cotton, silk, or hemp. The texture is naturally sheen like champagne gold and beautiful compared to the other natural fibers.

The crest (*mon*) *maru-ni-kenkatabami* (丸に剣片喰) was especially used by the Sakai family and the Takahashi family.

Design of cloud is on the *muneate*, and the design of wave is on the collars of the *kajibaori*. Both motives are related to water, like the shell on the back side of the costume, on wishing to protect from fire.















32

**"KESA"**

Buddhist monk's robe

Japan

*karaori* (brocade) weave

silk and gold

Edo period (1615–1868)

First half of the 19th century

Height : 109 cm / 43 in

Width: 192 cm / 75 in

Provenance:

Private collection, France

Price: 4.000 euros

Since ancient times, the principal garment for Buddhist monks and nuns has been assembled from pieces of cloth stitched together to make a patchwork robe. The robe is a physical manifestation of Buddhist teachings that are taught to novice monks by their Buddhist masters, and conferred upon them during their ordination ceremony.

In Japan, both humble and luxurious fabrics were used in the making of *kesa*, derived from the Sanskrit word *kashaya*. In this example, even though the principal motifs of bamboo baskets filled with chrysanthemums and peonies appear to be whole, their imagery does span multiple pieces of cloth that have been sewn together to give the appearance of a complete motif.

**OBJECT PRESENTED BY:**

Alan Kennedy

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33

## SENGAI GIBON (1750-1837)

Oharame

Japan

Scroll, ink on paper, mounting on silk

74 x 26 cm (162.5 x 31.5 cm)

Price: 7.500 euros

### OBJECT PRESENTED BY:

Galerie Mingei

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もの思ふ 我にみばやせや 大原女の  
都この人に 忍ばずるかな

*I, peasant of Ohara, with the spirit in affliction, the emaciated body, I will sell my pain / my beautiful ferns / to the people of Kyoto.*

*Oharame* designates the female peddlers from Ohara to Kyoto beginning in the Medieval Period. They put firewood on their heads and sold it in the centre of Kyoto. How they carried the wood and wore towels on their heads, was an important part of the picturesque scenery of Kyoto. Over two fagots, we see two "*tsurishinobi*" (*Polypodiaceae*), ornamental weeping ferns. In Japanese "*shinobu*" also means: keep heart, yearn, suffer patiently, and endure. This is a play on words.

According to Professor Sugimoto Hidetaro the poem is a *Kyōka*, a "mad poem" by Nakajima Sōin (1779(?)–1855), a literate Confucian poet from Kyoto who sang in Gion, the district of teahouses and geishas.

This literary movement developed around the middle of the Edo period and enjoyed consistent success, resulting in high quality production. Hidden references, quirky humour, literary culture, and polysemic texts are characteristic of these works, far from the polite society of Edo and Kyoto.

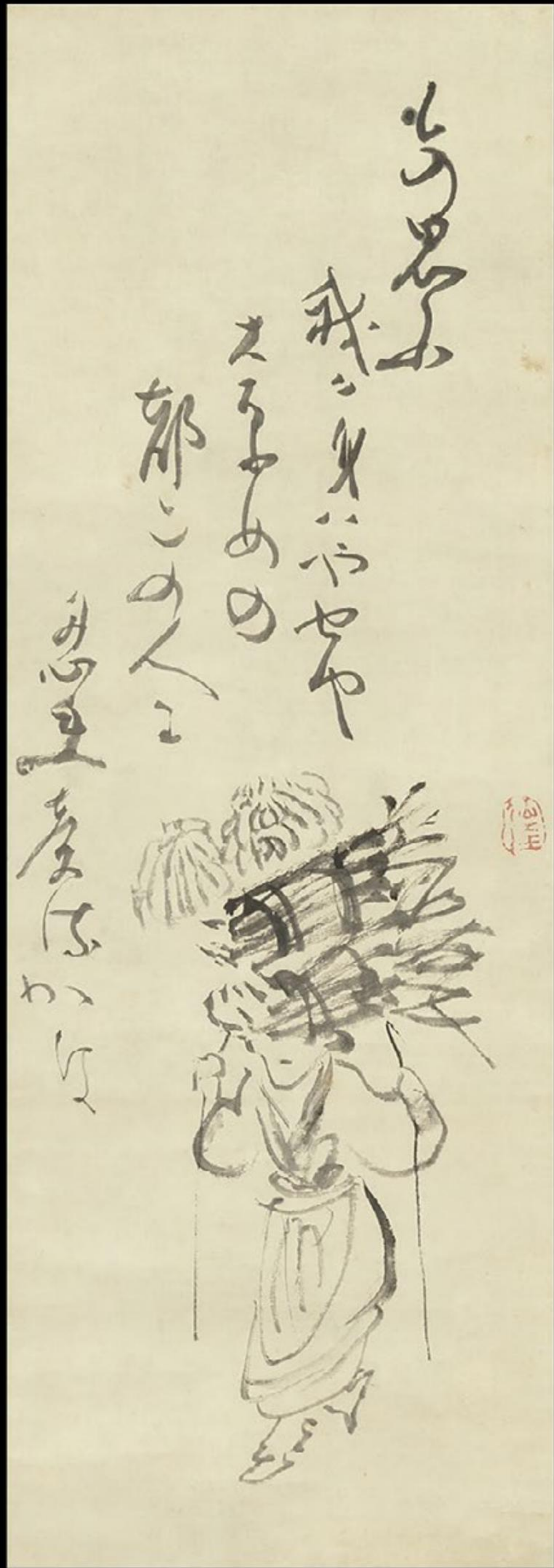
Sengai Gibon was a Japanese monk of the Rinzai School, one of three main schools of Zen Buddhism in Japan. He is known for his Zenga paintings. Born in Mino of current Gifu prefecture, he moved from a city to another city, and settled in Hakata (Fukuoka prefecture) as the chief priest of Shōfukuji temple, the first Zen temple in Japan. After his sixty years old, he started devoting all his energies to propagate the doctrines of Zen by his Zenga. His comical paintings with full of humours were popular as well as his own character of open-hearted and honest poverty. The Idemitsu Museum is known for a large collection of his works.

With our deep thanks to Professors Akama and Sugimoto Hiderato, and Mme. Brigitte Allieux, Inalco Toulouse.











34

**LEAF**

Tray

Japan

Bur elm wood

20th century

L. 58,5 cm x W. 35,5cm

Price:

SOLD

**OBJECT PRESENTED BY:**

Gregg Baker

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35

**INCENSE BOX**

Incense Box

Japan

Kanshitsu (dry lacquer)

Edo period

19th century

Height: 3cm

Diam.: 10cm

Price:

**SOLD**

**OBJECT PRESENTED BY:**

Gregg Baker

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E.: [info@japanesescreens.com](mailto:info@japanesescreens.com)

A *kanshitsu* (dry lacquer) *kōgo* (incense box) decorated with a crab .

Impressed seal: *Hyakkeisai*















# 36

## FOUR CASE INRO DEPICTING BENKEI

Case

Unsigned

Japan

First half 19th century

Height: 6,7 cm

Provenance:

Ex Seymour Trower collection;

His sale, Glendining, April 3rd 1913,

lot 1015 (2 inro), described as an

episode from the Gempei Wars;

Gerald Mere collection

Price: 4.600 euros

Decorated over a roiro-kinpun ground with Benkei as a yamabushi tossing one samurai over his head and putting another two to flight.

### OBJECT PRESENTED BY:

Kitsune gallery

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# 37

**SASHI NETSUKE  
SIMULATING  
A BAMBOO  
KISERUZUTSU (PIPE  
CASE)**

Netsuke

Hashi Ichi style

Japan

wood lacquered to imitate bamboo

Late 19th century

Height: 14,5 cm

Price: 1.200 euros

**OBJECT PRESENTED BY:**

Kitsune gallery

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# 38

## BOX WITH A FLYING DUCK

Box  
China  
Rock crystal and gold  
Liao dynasty  
10th-12th century  
Height: 5 cm  
Price:

SOLD

### OBJECT PRESENTED BY:

Alexis Renard  
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The artists of Liao were often inspired by Tang jewellery in which the “flying duck” theme is very common. Such small and precious boxes were often used to contain medicine or cosmetics. Here, a small hole in the carved bird on the upper part of the box allows its use as a pendant.

See: Crick, M. et Loveday, H. (2007) *L'or des steppes, Arts somptueux de la dynastie Liao (907-1125), collections Baur, Musée des Arts d'Extrême-Orient*, Geneva: 5 Continents Editions, p. 113.







# 39

## BOOK COVER

Book cover  
Nepal  
Polychrome wood  
15th century  
4,8 x 35 cm  
Price: 3.500 euros

### OBJECT PRESENTED BY:

Renaud Montméat  
M.: + 33 6 17 61 21 60  
E.: [montmeatartdasie@gmail.com](mailto:montmeatartdasie@gmail.com)

Three deities are depicted inside the cover on a red background. They are enthroned on a lotus and are leaning against a white mandorla. In the centre the couple Shiva and Parvati are sitting on the bull Nandi, flanked by their children: on our left Ganesh with an elephant's head and on our right Skanda sitting on the peacock.

On the outside of the cover there is a beautiful network of intertwined green foliage with yellow highlights on a black background.







40

## UMĀMAHEŚVARA

Sculpture

Western India, Gujarāt or

Rājasthān

Marble

Circa 11th century

Height: 38 cm / 15 in

Provenance: Private collection,  
Germany

Price: 9.000 euros

**OBJECT PRESENTED BY:**

Christophe Hioco

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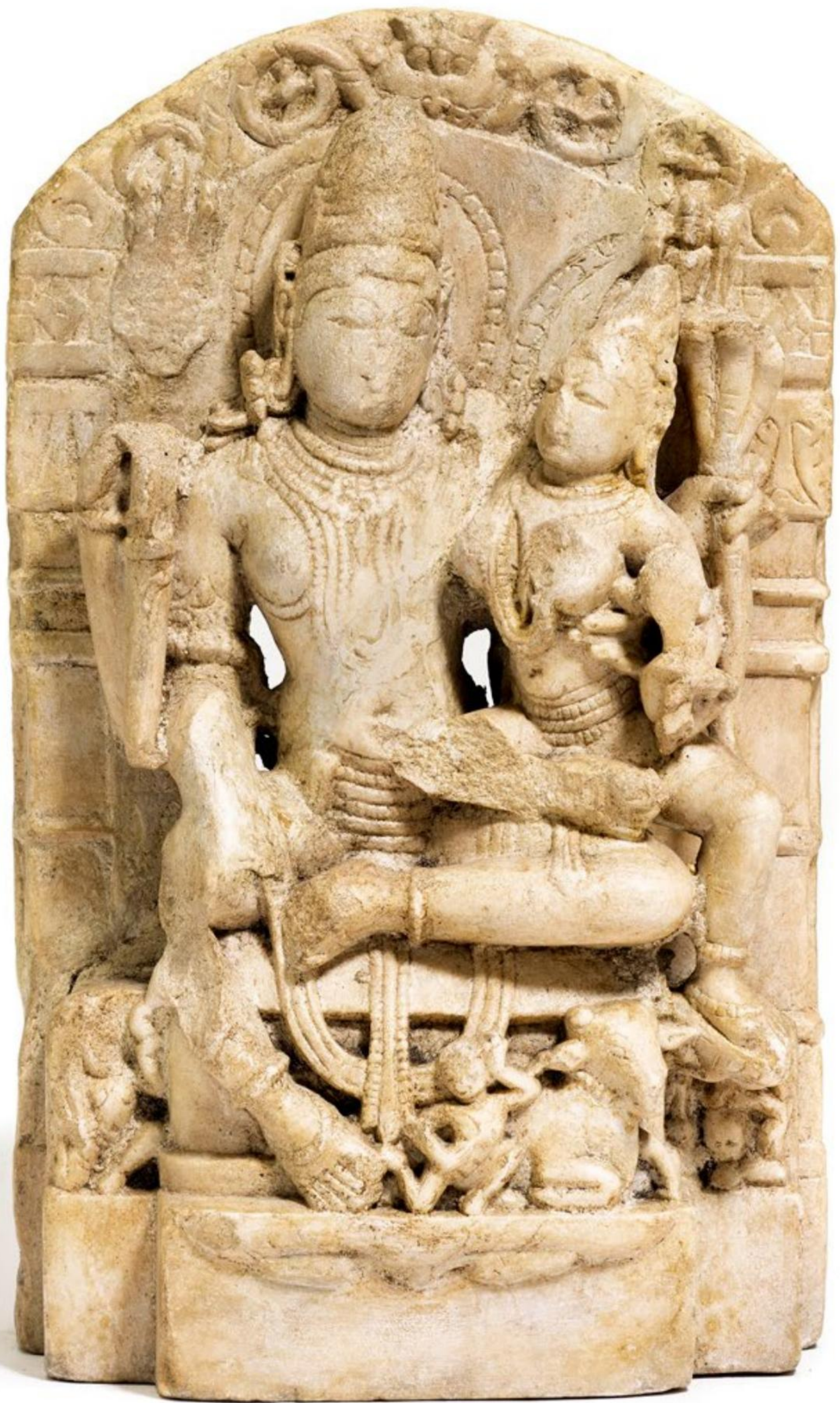
Original and sensual: two adjectives to describe this charming marble piece showing a seductive iconography, the Hindu god Śiva lovingly embracing his wife, i.e. in his Umāmahēśvaramūrti form. Śiva and his wife, called Umā, the “Favorable”, in this context, seated on the same throne and act tenderly towards each other. The god is seated in the relaxation posture (ardhaparyāka), his right leg resting on the edge of the stele and the left bent over the throne. His main attribute is the trident (triśūla), which he holds in one of his right hands, and the snake appears in his left hand. The goddess, sitting at his side in the inverted royal relaxation posture (mahārājājalāsana), looks at him lovingly.

To the divine couple are traditionally added in this iconography their children and other characters. We are thus pleased to recognize in the center a dwarf (gāṇa) dancing to entertain the divine couple, and the buffalo Nandin, the god's steed. Then, on the left corner, is probably another dwarf belonging to this troupe of dancers and musicians led by Gaṇeśa, son of Śiva and Umā, characterized by his elephant head and appearing here on the right.

In spite of some lacks, it is easy to appreciate the richness of the ornaments, their variety and profusion. The god wears his high ascetic's bun, heavy earrings, multiple pearl necklaces and bracelets on his arms and ankles. Similar jewellery adorns the body of the goddess, dressed in a pleated dhoti.

Framing the couple, the throne has architectural uprights, while the top of the stele is adorned with the mask of kīrtimukha, a prophylactic decorative element. On both sides, geometric motifs are characteristic of stelae from these regions of Western India, appearing in both Hindu and Jain artworks.



















# 41

## **BUST OF A WOMAN**

Sculpture

India

Terracotta

Gupta period

Circa 5th century

Height: 27 cm / 10<sup>5</sup>/<sub>8</sub> in.

Width: 19 cm / 7 <sup>1</sup>/<sub>2</sub> in.

Price: 4.500 £

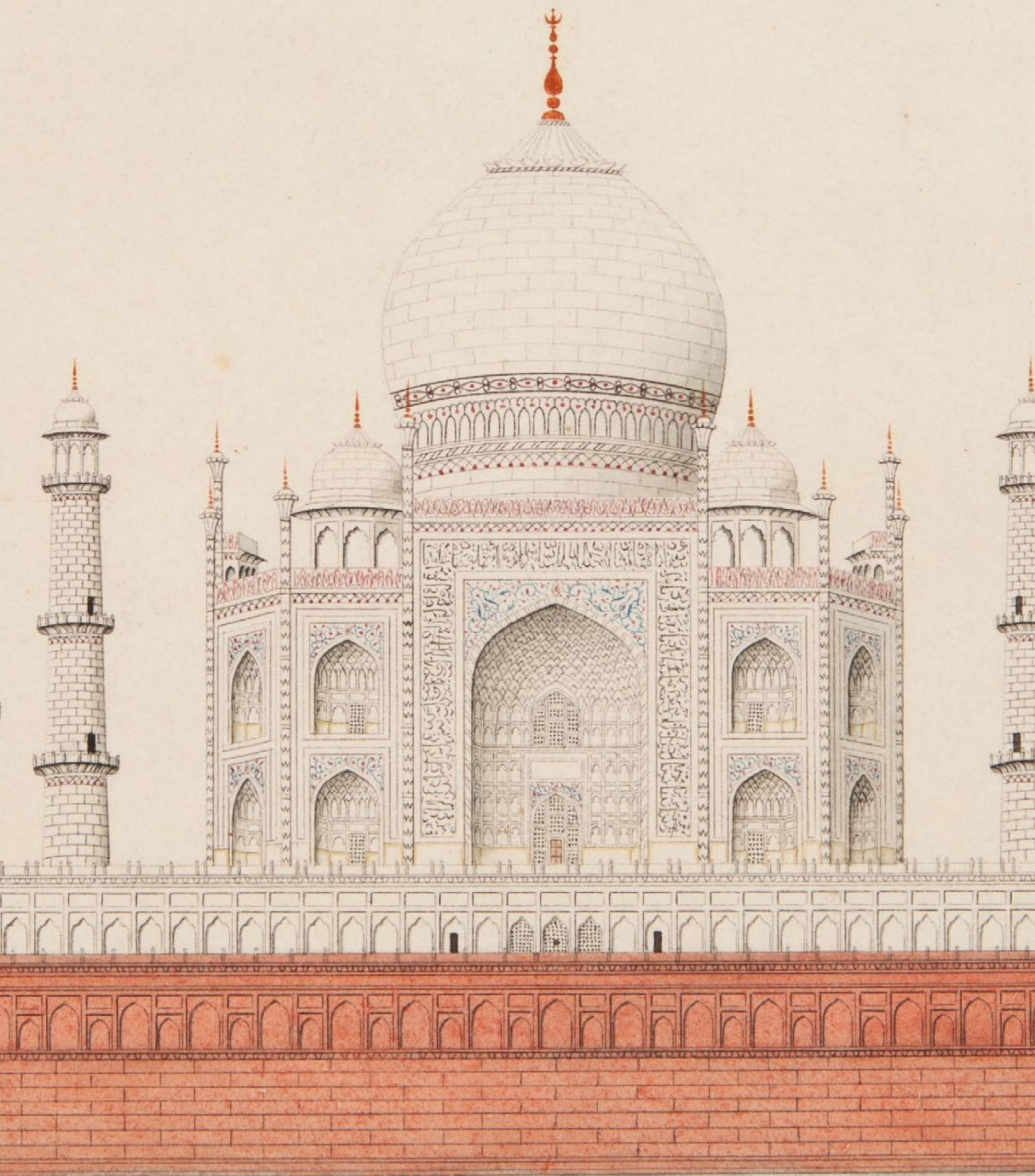
### **OBJECT PRESENTED BY:**

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# 42

## VIEW OF THE TAJ MAHAL FROM THE YAMUNA RIVER

Painting

India

Company School

Gouache on paper

circa 1825–1850

Height: 32.5 cm / 12 in.

Width: 48 cm / 19 in.

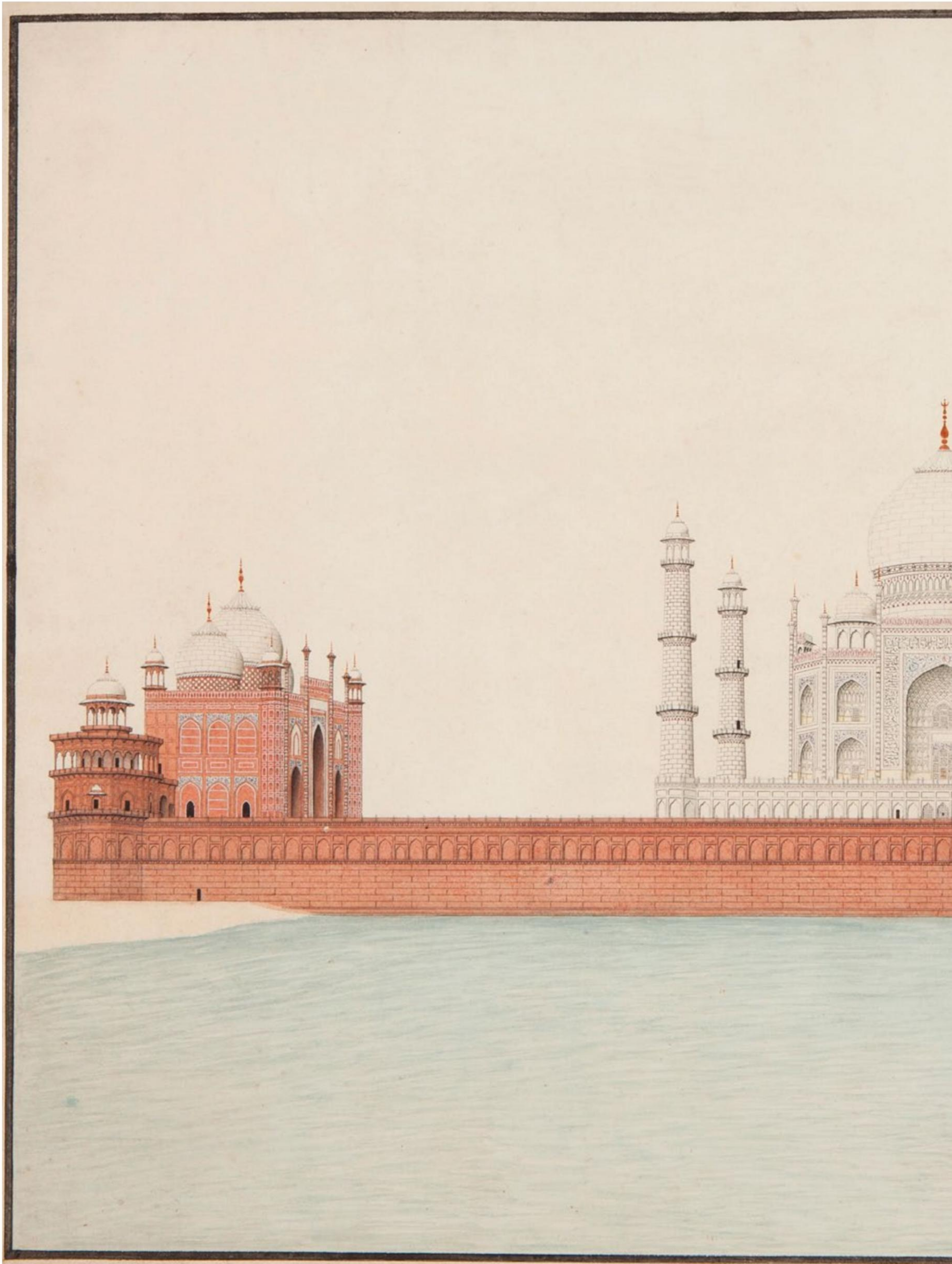
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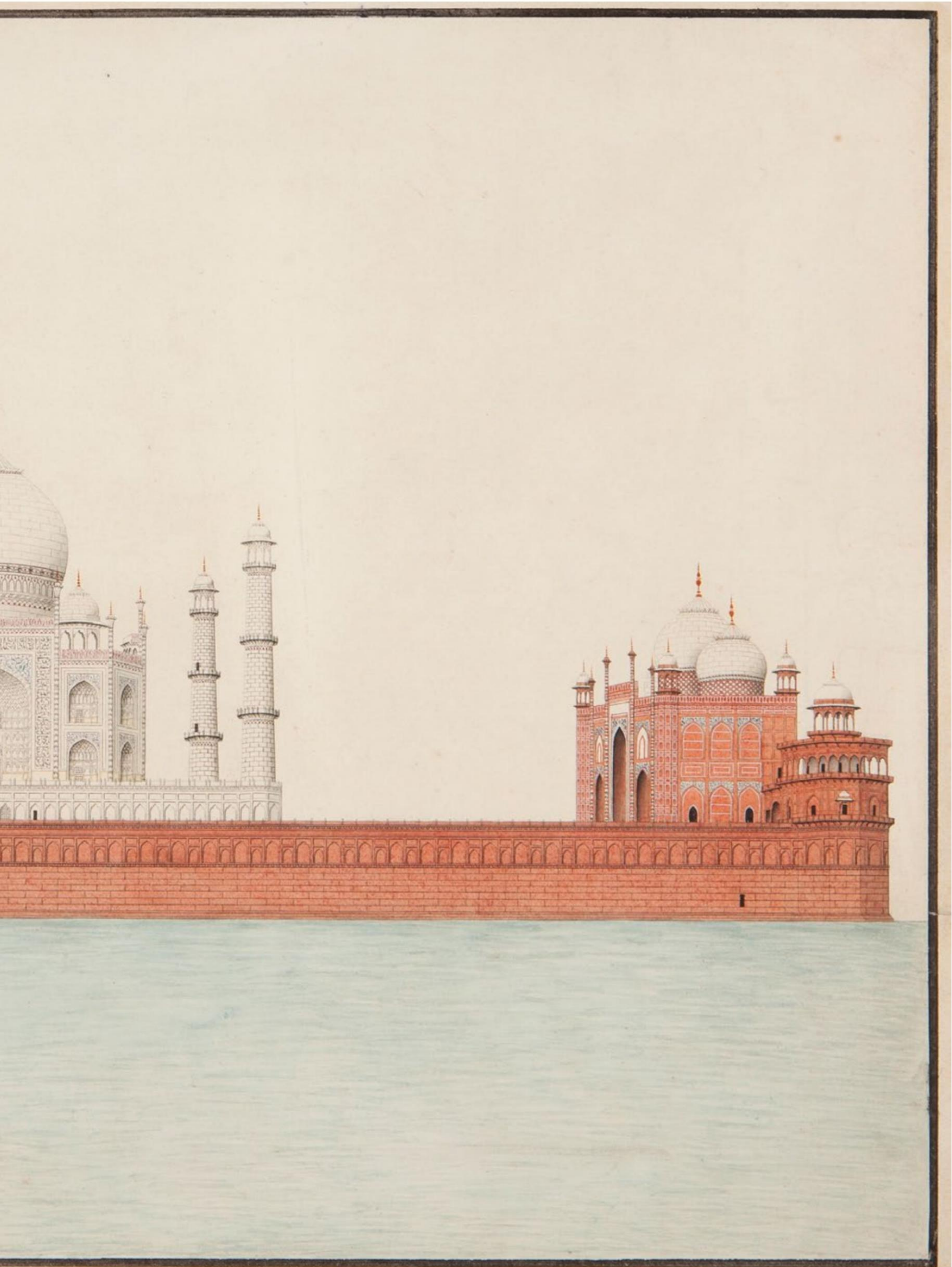
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# 43

## BOWL

Bowl

Vietnam

Olive-green glazed stoneware with carved vegetal design on exterior.

Flat base, five spur-marks

13-14th century.

Height: 11 cm

Diam. : 17 cm

Price: 2.500 euros

### OBJECT PRESENTED BY:

Renaud Montméat

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According to Stevenson (Vietnamese Ceramics, 1997).  
This type of bowl may have been used as alms bowls by high-rank Buddhist monks.

References : « Vietnamese Ceramics, A Separate Tradition », Stevenson, Guy, 1997. P.234, (Cat.110)  
« Dragons and Lotus Blossoms », Vietnamese Ceramics from the Birmingham Museum of Art. Stevenson, Wood, Truong. 2011. P.110, (Cat. 60).















# 44

## WOODEN SUNDUK

Sculpture

Sulu archipelago

Jolo Island – Philippine

Sunduk, Soul Carrier

Wooden female marker from  
the Samal population in the Sulu  
archipelago.

19th century or earlier.

Height: 93 cm

Width: 45 cm

Published in “SUNDUK” N°18 p23 –  
spring 2003.

Price: 8.000 euros

© van Bussel Photography

### OBJECT PRESENTED BY:

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45

**A GOLD AND  
TURQUOISE RING**

Ring  
Central Java  
Gold and turquoise  
9–12th Century CE  
Size: US5  
Weight: 4 grams  
Provenance:  
Private French Collection.  
Price: 3.000 euros

**OBJECT PRESENTED BY:**

Sue Ollemans  
M.: + 44 (0) 7775 566 356  
E.: sue@ollemans.com

A hollow gold ring, its shank tapering to full triple-ridged shoulders supporting an oval shaped bezel with cabochon turquoise stone held by four claws.







46

**MARANGGA**

Pectoral

Sumba Indonesia

Gold

19th century

Size: 28 x 18 cm

Provenance:

Dr Borwen Leuth, Hamburg

Germany

Price: 9.500 euros

**OBJECT PRESENTED BY:**

Sue Ollemans

M.: + 44 (0) 7775 566 356

E.: sue@ollemans.com

A gold pectoral made from a rod of gold, hammered out into two triangular flanges.

This would have been part of a nobleman's treasury and exposed to day light only for ritual purposes and under the guidance of a priest.

Richter A and Carpenter B.W: *Gold Jewellery of the Indonesian Archipelago*, p 153

Cf. S Rodgers, *Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines* (Geneva, 1985)







47

**A SHEET GOLD  
PECTORAL WITH  
FIVE  
BOSSES**

Pectoral  
Timor, Indonesia  
19 – 20th century CE  
Diam.: 13,5cm  
Provenance:  
Dr Borwen Leuth Hamburg  
Germany  
Price: 3.800 euros

**OBJECT PRESENTED BY:**

Sue Ollemans  
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E.: sue@ollemans.com

Head hunting warriors were often presented with these pectorals. They were also presented at marriage negotiations. These discs are seen as cosmic symbols and represent the sun and moon, the male and female

Similar Examples: *Gold Jewellery from the Indonesian Archipelago*; Richter Anne and Carpenter Bruce A. p 98







48

**GOLD RING WITH 3  
RUBIES**

Ring  
Bali, Indonesia  
Gold and rubies  
19th century.  
Weight: 6g  
Size US 3/Ø 14 mm / N°4  
Price: 3.000 euros

**OBJECT PRESENTED BY:**

Cédric le Dauphin  
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Beautiful high carat gold ring with 3 pink rubies from Indonesia. Each cabochon stone is framed in gold casing lined with a twisted gold wire and surrounded by an extremely fine radiant crown of the same precious metal. The three cases are fixed on a solid ring. The ring is small but is absolutely gorgeous and refined.







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Friday  
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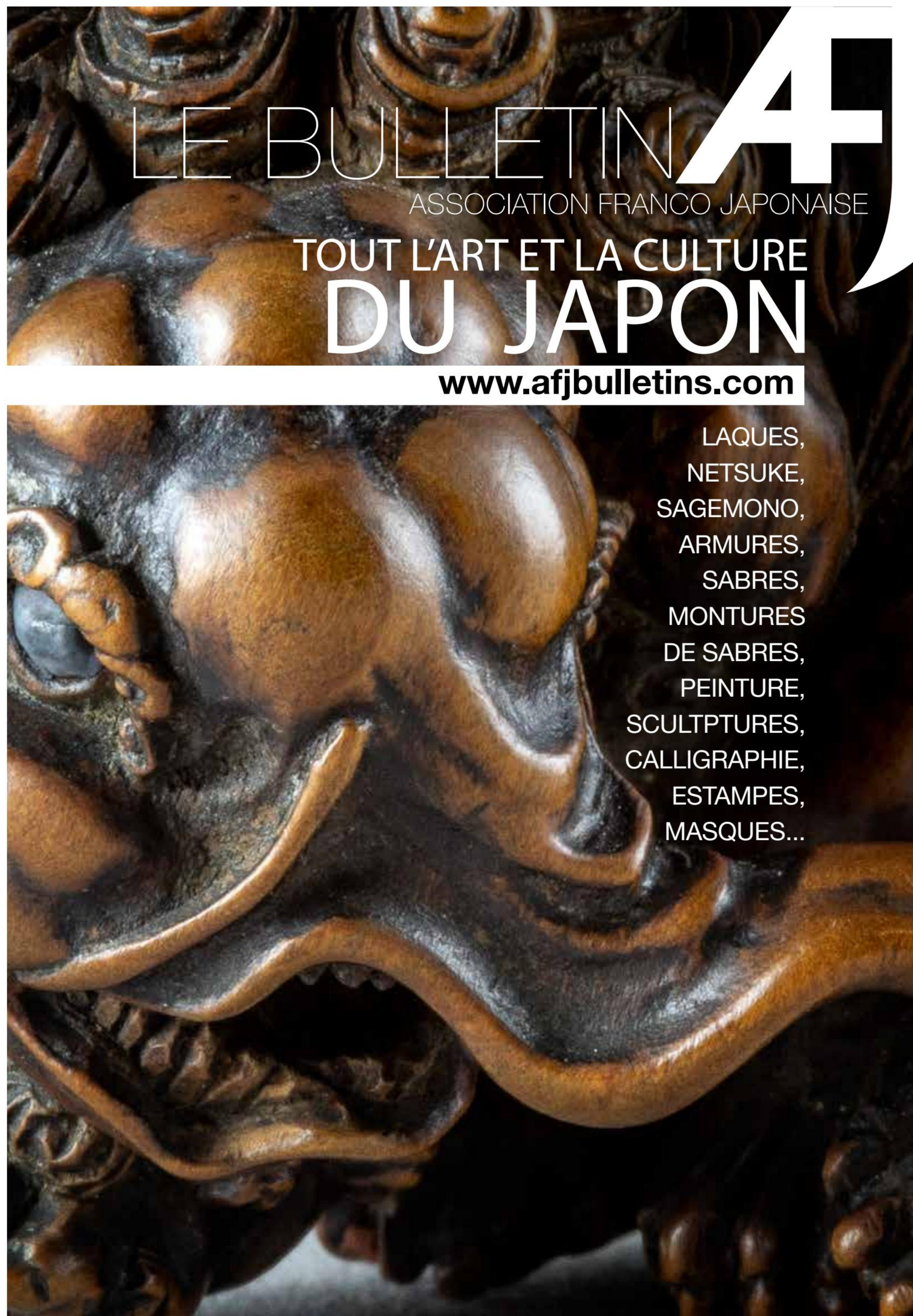






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